The summer in Princeton is coming to a close; it has been one of the warmest and most humid that many of us care to remember, but the activity on campus has continued undaunted, perhaps one could even say oblivious. One reason why the pace of the Summer Session is so frenetic is that the weekly turnover of "workshoppers," as we call them, is so complete. By the time the dormitories have been vacated and the cleaning begun in earnest—sometimes late Saturday morning—Sunday is upon us with its contingent of new registrants. They arrive with luggage and assorted paraphernalia in tow, in need of room keys, battle plans, and food, and it is a testimony to the gallantry of the Summer Session staff that a human dimension is maintained amidst the flurry.

The musical figure of our summers has been, and we hope will continue to be, Robert Shaw. This noble man has guided the faithful through the monuments of musical literature with his infectious dedication and inspiration, and as we go to press, his two performances of the Beethoven *Missa Solemnis* at the Mostly Mozart Festival in Avery Fisher Hall in New York City are nearing realization. Last week included one performance of *The Passion According to Saint John* in the Princeton University Chapel, and you will find editorial comment on this subject elsewhere in these pages by Martha Cook and Earl Cunningham.

The edition of the *Passion* used was that published by G. Schirmer, in which Editor Arthur Mendel has provided a scholarly introduction of some forty-five pages. He is Professor Emeritus of Music at Princeton University and he wrote President Robinson after attending last week's concert, "The performance was both the best I had ever heard of the work, and the best oratorio performance I had ever heard in the Chapel, triumphing over its poor acoustics to a degree I should not have thought possible (in everything but the fastest-tempo numbers). You certainly have a right to be proud of Westminster's share in it."

The operation of the Choral Library has been of continuing fascination to your editor, and the article appearing in the center pages, by Martha Waters, is the result of such curiosity. Other reports included in the Around Campus section range from subjects as diverse as the new food-service team to a recent enterprising effort by the students attending Westminster under the auspices of the Educational Opportunity Fund, all of which we hope will be of interest.

We are pleased to include artwork by William Allen Scheuch, Princeton University senior, Editor of *The Tiger*, the University's humor magazine, and contributor of drawings to *The New Yorker* magazine.

For August, we are told that the air is to be cool and dry. It will be welcome, for vacations are upon us. The Autumn Newsletter will be dispatched in November, at which time we will have reports and photographs on both the Organ Department and the Preparatory Division, and an interview with the new Dean, Charles Schisler.

Finally, 1975-76 marks the fiftieth anniversary of the founding of Westminster by John Finley Williamson. In his Alumni column, James McKeever talks about plans for the celebration, and we hope you will join us in the commemoration of this particularly significant occasion.
Dennis Burd's background is one which has been very involved with food, but along a slightly different vein. As his parents operate a catering service, many of his high school and college days were spent helping out with dinners, parties, and receptions. From this experience he learned the importance of the way food is set out. He maintains that using garnishes and sprinkles to dress up an ordinary dish can make a meal far more appetizing. His college training includes two years at Bucks County Community College and two years at Penn State, with a major in Business Administration.

Overseeing the whole works is John Birchfield, whom both Mr. Burd and Mr. White have found to be innovative and understanding. Noticing a copy of Mr. Birchfield's cookbook under Art White's arm as he entered, I asked whether they were using any of his recipes in preparing the Commons meals. When they could, Art said, they were. But this was difficult to do at times when the recipes called for such equipment as a high pressure steamer. "The only high pressure steamer here," he quipped, "is the building itself."

Viewing the Food Service as an integral part of the school and of the educational process, both Mssrs. White and Burd take their jobs seriously and work with great enthusiasm. Believing that the quality of their product has great impact on each student ("We get three chances every day to ruin a student's day for him.") they use imagination and energy in their constant attempt to maintain the high standards they have set.

I asked them how their particular responsibilities differed. Mr. Burd described his duties as being primarily "back of the house," i.e. ordering, assisting in menu-planning, and supervising personnel. Mr. White's job is the over-all administration of the Food Service Program, including such tasks as setting guidelines and defining operational procedures. In most areas, however, the two men try to work as a team. And all evidence seems to indicate that it's a great team!

There will be some changes, of course, once food service is moved to the new building. And, all for the better, they promise. More storage space, improved refrigeration units, convection ovens, and steam cookers for vegetables are among the facilities which will be available to them. Equipment will be arranged so as to promote greater efficiency, and service will be geared toward flexibility, with incorporation of such ideas as the "scramble" rather than the standard cafeteria line. They plan to use student input in getting the program underway and look forward to the Fall with a positive attitude and adventuresome spirit.

E.O.F. Students Present Concert
Sandra Steaple

It is always a joy to watch people discover the meaning of responsibility. This was clearly displayed this summer when E.O.F. students at Westminster began to seriously discuss the educational resources that were available to them. Past records of loans for which E.O.F. students have had to apply were given special attention, and it was discovered that loans averaged $1500 each year. It became quite apparent to the students that additional financial assistance was needed for their survival at the Choir College.

Realizing that financial obstacles could prohibit achieving educational goals, the E.O.F. students began to solicit aid from the E.O.F. staff and E.O.F. Community Advisory Board with various fund raising activities. The first endeavor was a benefit concert utilizing their own talents to acquire funds for an emergency and scholarship fund.

The E.O.F. students presented the Association of Black Musicians
THE PASSION ACCORDING TO SAINT JOHN
A Spiritual Impact

Earl L. Cunningham

Absolutely superb! In fact, there are not enough superlatives, even in this adjective-cluttered culture, to describe the performance of Bach's "St. John Passion" that took place at the Princeton University Chapel on Wednesday, July 30, 1975.

That's not to say that everything was perfect. The five soloists who sang the arias, for instance, were unable to pronounce the English text with any clarity and one was just not in good voice.

Notwithstanding, the performance was first-rate and compelling.

The English translation was by Robert Shaw, music director of the Atlanta Symphony, who conducted the "Passion." The large chorus was comprised of participants in a two-week-long choral workshop that Shaw is directing at Westminster Choir College.

Much of the impact of the performance was attributable, I think, to the fact that it was held in a church and the audience was invited to participate in the singing of the chorales. One had the feeling that he was experiencing the work for the first time like it might have been performed 200 years ago.

The choral singing was filled with the life and vitality that makes all Shaw performances such a joy. Despite the vastness of the Chapel, there was an unexpected clarity, even in the fugal passages. The tempos were brisk, a decision that immensely helped the clarity. (How many of us have endured performances in that hall with agonizingly slow, "religious" tempos?) But because the two choirs sang at each other across the chancel rather than at the audience, one was never swept up in the emotion of the singing, tending more to be taken by the precision of the craftsmanship.

But the Shaw touch was always evident. I still vividly remember hearing the Robert Shaw Chorale for the first time some 20 years ago. I sat in a darkened auditorium with 500 others and heard singing like I'd never experienced before. I actually uttered an audible, "Oh!" which carried all over the quiet hall. That awe is still with me. There is no one in America who comes close to Shaw for conveying the inner spirit and life of a major choral work.

Jon Humphrey was marvelous as the Evangelist. No spiritless, floating recitation of the story here, but a passionate, moving performance. The declamation was excellent and the diction was immaculate—not once did I have to check the program for the words. A compelling, mind-holding performance.

Thomas Pyle, who has been associated with Shaw for over 30 years, again did a fine job in the role of Jesus. His throaty, covered singing of Jesus' thirst-parched words from the cross reflected Shaw's fine inner ear for shadings of color. The performance was full of such subtle aural experiences: Susan Robinson's silvery tone—a musical cliché that does describe her voice—matched the timbre of the flute solo that accompanied each of her solos; the hollow sound of the portable organ began to dominate the accompaniment for the recitatives about Christ's death and the strident sound of the viol da gamba was used to accompany the alto aria "It is fulfilled. Oh, rest for souls who grieving languish" as Christ dies; and the dynamic and tempo choices of the chorales perfectly reflected the text, to name others.

Two other soloists should be mentioned. Tenor Lester Erich, a young graduate student at Westminster, despite the limitation of faulty diction, did a fine job of singing. To cite one telling spot: the high head-tone ending of his aria, "My heart! See all the world, because of Jesus' woe, in woe is shrouded," was really beautiful. And John Blackwell, a member of the chorus who sang Pilate, also did a fine job, and his diction was excellent.

Because the performance was held in the Chapel and had such an obvious spiritual impact, the audience (congregation) seemed quite reluctant to applaud and the standing ovation that followed was less than enthusiastic. Perhaps a fitting response to such a sublime experience would, indeed, have been silence.

Earl Cunningham served as Director of Public Information at Westminster Choir College from 1970 to 1974, and is currently Editor of the Rutgers University Alumni Magazine. He recently became associated with the Princeton Packet as a music critic, and the above article is a reprint of his review which appeared in that newspaper on August 6, 1975.

Soloists for the performance were: Jon Humphrey, Evangelist; Thomas Pyle, Jesus; Susan Robinson, soprano; Lois Laverty, mezzo-soprano; Lester Erich, tenor; Robert McIver, baritone; Daniel Pratt, baritone; Karen Eaton, maid; John Blackwell, Pilate; Edwin Rain, Peter; and Frank Dan, Servant.
THOUGHTS ON THE CHORAL WORKSHOPS
Martha Cook

As Nancianne Parella left the Chapel following the final Princeton rehearsal of the Beethoven Missa Solemnis, she looked tired but happy. The choir had just given her a standing ovation for her excellent work as accompanist for the workshop, and she graciously accepted the thanks and praise of individuals who came up to express their appreciation. As accompanist for not only the Shaw, but for the Schutz Week, the workshop in Choral Repertory and the Advanced Conducting Workshop as well, she had had a busy and enriching five weeks. She spoke highly of all the people with whom she had had the opportunity of working, making interesting comments about each.

I asked her about Robert Shaw and Wilhelm Ehmann—how they compared in style and what it was that caused them to be so revered. She replied that they are amazingly similar in the way they work. Both are very demanding musically, requiring the singers to account for each note they sing and not merely to make beautiful sounds. And both do a lot of teaching, talking about the music theoretically and historically, while they rehearse.

For one who had been rather indifferent to Schutz, Mrs. Parella felt that Ehmann had made the music come alive, instilling in her a new awareness of the composer's musical intentions. And Shaw's brilliant intellect, his vivid use of imagery, she said, was a source of great inspiration to those working with him.

I found these sentiments echoed among numerous singers in the St. John Passion and the Missa Solemnis, leading me to believe that herein lies the key to the greatness of these conductors. By infusing their rehearsals with a sense of wonder at the magnificence of the music they are able to excite and inspire the singers, causing the perspiration and painstaking labor involved to seem far less significant. One choir member spoke of Shaw's "mind blowing" revelations regarding the Missa, saying they made him feel that the score had to be ten times its actual size in order to include everything in it. Others in the choir admitted to never really having understood it prior to rehearsing with Shaw. To both Ehmann and Shaw, Mrs. Parella said no detail was too small or insignificant to be worth attention. Yet in their fastidiousness they managed to avoid tediousness, never becoming bogged down in their demand for precision.

In speaking with Dennis Shrock about his own workshop Beginning Choral Conducting, I found some striking parallels with things Mrs. Parella had been saying. Since those taking the workshop were on varying levels of proficiency, Mr. Shrock had identified as his main thrust the "development of a sense of communication" rather than a mere teaching of basic patterns and technical skills. With this conceptual approach, even teachers of conducting enrolled in the course could benefit from it. As a part of this idea of clear communication, Mr. Shrock found himself returning repeatedly to what he termed "functional conducting," in which the conductor is able to account for each movement, so that every gesture has meaning. This can easily be seen as the counterpart to Shaw's and Ehmann's exacting expectations of their singers. Every motion on the part of the conductor must have purpose, just as
every note of the music must have precise definition.

During the Beginning Choral Conducting Workshop, the newly-acquired closed circuit television system was used for the first time. It was, in Mr. Shrock's words, a "magnificent success" and "one of the best teaching aids there could be." Now able to view and criticize themselves, participants were assisted greatly in developing the economy of gesture and purposeful directing so desired.

I asked Mrs. Parella to comment on other choral workshops. She found Charles Hirt (Choral Repertoire) to be a very knowledgeable man and his presentation of materials most valuable, and she was very impressed with how keenly aware of each individual Dr. Flummerfelt was in his Advanced Conducting Workshop, since his critique of each conductor was varied and always a propos. Mrs. Parella also enjoyed working with Frauke Haaseman, assistant to Wilhelm Ehmann in the Schutz Week, and noted that her theory—that in training vocalists one should work primarily with ideas and not with mechanics of the vocal apparatus—has a great deal of validity, and is not far removed from Shaw's working through inspiration.

Nancianne's husband, Joachim Parella, had been listening intently to our discussion, and he offered a most apt conclusion. He suggested that it would be difficult to find a more ideal setting for an exciting educational experience than at Westminster's Summer Session. The attitude of the participants, their eagerness to work, coupled with the inspiring leadership they are given, leaves all those involved refreshed and re-vitalized. It's a sure-fire way to recharge run-down batteries!

A Look at the Vocal Workshops
Martha Cook

It was the great success of the Harpsichord Week held in 1973 which provided the initial inspiration for an Art Song Festival at Westminster. When Charles Schisler discussed the idea with Daniel Pratt in the Fall of 1973, it was met with enthusiasm, and plans were laid at once for what turned out to be "a perfectly glorious week" during the Summer of 1974. This year an Art Song Week was again offered, and met once more with highly favorable response.

The purpose of the festival was to bring together teachers, coaches, accompanists and aspiring professionals to hear and work with specialists in the field. And the field was limited to Art Song (as opposed to operatic arias and oratorio solos) because nothing more than a piano and a recital hall would be necessary for rendering the works as intended. The Chapel proved to be an ideal setting for their performance. Following essentially the same format as last year, the festival was set-up to include recital experience—through nightly performances by guest artists—and opportunities for practical participation—through workshop recitals and masterclasses. The masterclasses served as a follow-up to the guest recitals. For example, Phyllis Curtin's opening-night program of American music was followed the next day by a masterclass in this area, and Janice Harsanyi's recital of Twentieth Century songs preceded a workshop on the same period.

One major difference in this year's schedule of events was the inclusion of two masterclasses in accompaniment, one given by Ryan Edwards and the other by Dalton Baldwin. These proved to be interesting for several reasons. From them, participants learned how thorough a knowledge and total an interpretation of each song the accompanist must have—textual as well as musical, and they learned how flexible the accompanist must be. Most of the work in preparing a program, they were told, is a matter of compromising between two distinct ideas of any given song, a matter of adapting the accompaniment to a particular singer's facility and style.

Something of a surprise to most of those in attendance was the talent of William Parker, a young singer with a very promising career. His special gift for languages was masterfully demonstrated through the singing of song cycles by Mussorgsky and Bartok in their original Russian and Hungarian, respectively. Also beautifully performed were cycles by Claude Debussy, Robert Schumann and John Jacob Niles. His extensive knowledge for one so
young was truly impressive. Not a stranger to Princeton, Mr. Parker was graduated from the University as a literature major.

Another special feature of this year’s festival was the fact that many of the guest artists stayed to participate in more than just their own performances. Gerard Souzay, for one, arrived in Princeton two days prior to the opening of the festival (so the jet lag after flying from Europe would have time to wear off) and spent the entire week on campus, attending all the recitals and workshops until his own on closing night. Will Parker, too, was present at all the events. Their attendance as resident guests added a new dimension to the occasion.

In addition to the Art Song Festival, the Voice Department offered another workshop this summer. A week entitled “The Function and Care of the Singing Voice” brought together scientists and instructors in voice for an exchange of ideas and information in their own areas of expertise. The workshop was designed to enhance the voice teacher’s understanding of how the instrument works, from a scientific and physiological standpoint, and to give the throat specialist some insight into the demands and expectations made in the voice studio. There were lectures by the men of science, presenting and explaining some of their latest equipment, and demonstration lessons given by several voice instructors, displaying some of their “tools of the trade.” Participants were free to question and contribute, causing some rather heated sessions.

With the success of this new addition to the Summer Session, plans are underway to expand even further the workshop offerings in the area of voice. Next year, along with the Art Song Festival, The Function and Care of the Singing Voice, and a week of Vocal Pedagogy taught by Helen Kemp, the school will sponsor two new masterclass series. The first, a workshop in oratorio solo literature, will be aimed primarily at the choral director who knows how to prepare the choir, but may be less well informed when coaching the soloists. The other newcomer will be a series of sessions on vocal technique, wherein four nationally known instructors of voice will present lectures and demonstrations explaining their particular methods of teaching and their understanding of just what vocal technique is. The common threads underlying each method will be sought, with those in attendance being given opportunities for discussion but left to draw their own conclusions.

As for the Art Song Week itself, the plans are to continue it along the same lines as it has operated in the past two years, though the idea does pose certain problems. Not the least of the difficulties at hand is the acquiring of appropriate guest artists. Availability is a problem in itself due to the many European festivals occurring simultaneously. And, in addition, there simply are not many internationally known singers who have made a contribution in the area of art song, per se. Most have made their mark on the opera or concert stage rather than in the recital hall. This can probably be attributed to the fact that supporting oneself as a recitalist is an extremely difficult task, the demand for such performance being rather limited. Recognition of this situation has given rise to an idea which could develop into a more permanent outgrowth of the Art Song Week. Perhaps the formation of a society, on a nation-wide basis, which would bring together art song lovers and sponsor and encourage its singers would help to alter this state of affairs. In the meantime, however, Westminster will continue to do its part in the promotion of the art, hopefully continuing to introduce new people in the field. And, each summer, the Choir College will provide an opportunity for art song lovers to get together for an intensive dose of beautiful singing.

A REPORT FROM THE WEST: Westminster’s 1975 California Summer Session

Wilbur Russell

With the brooding blue mountain, Tamalpais, providing the backdrop and the scent of eucalyptus trees permeating the air, the first Northern California Westminster Summer Session got under way with registration on Sunday, June 22, at the San Francisco Theological Seminary and the First Presbyterian Church.

During the two weeks a total of 118 were registered, from many states in the country, and from as far as Manila in the Philippines, from whence came alumna Flora Zarco Rivera.

The campus of San Francisco Theological Seminary and the First Presbyterian Church both echoed with music throughout the entire two weeks; sounds of organ, high school singers, Bach motet choir, children’s choruses, Orff instruments, handbell ringers and conducting classes. All these were the obvious sounds one would expect from a location in which Westminster Choir College ideals were being promoted. But there were other silent aspects as well: intensive seminars in choral arranging, in the philosophy of church music, music for the small church, long hours of discussion and sharing with distinguished faculty.
Perhaps one of the finest reactions to this session was by one of the lay members of the Presbyterian Church, Carl Atkinson, who in the monthly bulletin summed it up thus: "Perhaps no element of the art and form of worship is so captivating, so compelling as music. We worshipers are both listeners and interpreters. We invoke, celebrate, mourn, mystify with music. We soar, lilt, hold strong with song. We are led wistfully by flutes and strings, commanded by trumpets, stirred by drums, transformed by the mastery of a great pipe organ.

"To use the magnificent heritage of church music imaginatively is an art which Westminster Choir College seeks to impart to those who, professionally or avocationally, have chosen it as their ministry. That our church and the Seminary should have been selected as a campus for this dedicated effort make us proud. And to our guests from Westminster Choir College we owe thanks for suggesting that we have been blessed with the resources to become unusual, and the stamina to sing new songs."

This speaks for all of us who have had a part in such an exhilarating project: for Mrs. Betty McCalla, the efficient and cordial registrar, without whom such a venture would have been impossible; for those volunteers from the church and community who gave so much of their time in the months prior to the school, and to the pastor of First Presbyterian Church and its members, Reverend John Najarian was the key person in establishing this "first" for the northern part of the state! To Seminary administration and president, Dr. Arnold B. Come, appreciation is due for their welcome to "Marvelous Marin" and the campus.

William Russell is Director of Music at the First Presbyterian Church of San Anselmo, California, and Associate Professor of Music at the San Francisco Theological Seminary. He was graduated from Westminster Choir College with a Bachelor of Music in 1950 and a Master of Music in 1952. His efforts as Coordinator for the California Summer Session at San Anselmo have been most appreciated.

AROUND CAMPUS:
(Continued from page 3)
Choral Ensemble on July 27, 1975 at the Grace Baptist Church in Trenton, N.J. The group performed contemporary selections that were arranged by the director of the ensemble and an E.O.F. student, Stanley Stroman.

The concert was a success and positive experience for all that attended, and congratulations are due to the E.O.F. students that helped to make the event a memorable one.

Sandra Steaple is director of the Educational Opportunity Fund at Westminster

NEW DIRECTOR OF FINANCIAL AID

A welcome addition to the administration is the new Director of Financial Aid, Joyce Billhardt. Having joined the staff in April, she has spent the past few months learning the ins-and-outs of the department. Prior to coming to Westminster, she worked for Johnson and Johnson and spent several years preceding that in real estate. She enjoys working with Financial Aid because it is a way of helping the students meet their college needs—and she is well aware of the difficulties in meeting educational expenses, having five children of her own. Her greatest frustration lies in the fact that there simply are not sufficient funds for all the needy and deserving students. At present, she is looking forward to her move across the hall (Williamson Hall, second floor), since sharing an office with the new computer tends to be a bit distracting at times.

AWARDS CONVOCATION

The Annual Awards Convocation was held in Bristol Chapel on May 13, 1975. Student Association President, J. Allan MacKinnon introduced the Officers-Elect for the 1975-76 school year. They are: Sally Tarr, '76, President; Becky Cate, '77, Vice-president; Ellen McKee, '77, Recording Secretary; Jolee Miller, '77, Corresponding Secretary; Jayne McCue, '77, Treasurer and Council Members-at-Large, Nancy L. Snyder, '76, and Marcia L. Sommers, '77. Class Presidents are Susan Denninger, '76; Paula Acord, '77; and Pat Gray, '78. Selected as Sponsors for the Freshman Class of '79 are Tena Orr and Jeffrey T. Ross, Class of '76.

Peter D. Wright, Dean of The College, gave public recognition and presented certificates to Student Leaders of 1973-74 who were selected for the publication "Who's Who in American Colleges and Universities."

Linda Stull, '76, received the newly created Carl Mueller Scholarship for her anthem composition, The Teachers Protective Mutual Life Insurance Award, of $100, given to the student who shows outstanding leadership in campus Christian Life, was presented to Judith Roberts, '76. The Molly and Ward Bedford Award, of $100, given for outstanding Campus Leadership went to William A. Perrot, Jr., President of The Class of 1975.

Graduating Coach David Patton made numerous Basketball Awards and the audience sang "the school fight song" — "Westminster Wildcats" to the tune "True-Hearted" as adapted and arranged by James R. Bryant, '73, and Jeffrey T. Leopold, '76.

The highlight of the convocation was the presentation of The Westminster Choir for 1975-76 by Dr. Joseph R. Flummerfelt, Director of Choral Activities. The new choir sang The Lutkin Benediction to close the program.
WESTMINSTER REPRESENTED AT ALPHA PHI OMEGA CONVENTION

Westminster Choir College was represented at the Biennial National Convention of Alpha Phi Omega National Service Fraternity held in St. Louis, Missouri, December 27 to 29, 1974.

Phi Rho Chapter, which celebrated its Fifth Anniversary, April 17, 1975, was led by John Gainfort, '75, president and J. Allan MacKinnon, '75, both elected as chapter voting delegates. MacKinnon also served as Chairman of The Credentials Committee for the national convention and called the roll of all chapters at the opening banquet.

There were about one hundred seventy chapters from all fifty states and Puerto Rico represented by nearly three hundred fifty voting delegates. Total participants in the convention was well over twelve hundred.

Westminster's delegation, numbering sixteen, was one of the largest present. The group was made up of under-graduates and alumni. Michael Grinnals, '73 and Michael Imperiale, '74 shared the conducting of the fourteen member Mens Choir. Russell Brand '74 accompanied. Others attending were: Paul Reilly, Steve Hutchinson, James Rice, Martin Cherry, Susan Minich and Ken Erb. Besides singing at both banquets, a double quartet sang two Sunday Morning Services at Kirkwood United Methodist Church where Ray Delia, '74, is Director of Music. Russell Brand played the organ for the services.

The trip was made possible, in part, because the group sold seats on the Westminster Bus to other convention delegates from schools such as The University of New Hampshire, Rider College and Rutgers. The bus driver was Ed Doyle, veteran of many Westminster Choir Tours.

Accommodations for a rest stop in Columbus, Ohio were made by Doug Slusher, '68, Director of Music at The Indianola Presbyterian Church. The group rehearsed and rested at the church, convenient to Ohio State and restaurants.

Members of the Westminster delegation spoke to many convention participants and articulated the purpose of the Choir College to college administrators, faculty, and students from across the nation. The Mens Choir was one of the highlights of the convention and Westminster has been invited to bring an even larger choir to Atlanta in 1976.
THE 1975 COMMENCEMENT

Martha Cook

As May 30, 1975, dawned, many Westminster students gazed anxiously at the overcast sky, hoping the clouds would contain their wetness—at least till the afternoon. By 10:15, with the threat of rain ever-present, members of the faculty, the Board of Trustees, the Symphonic Choir and graduating seniors began lining up, in customary fashion, outside the Princeton University Chapel. At 10:30, as the familiar strains of Warren Martin's "Processional" were heard and the classes began their traditional march down the long aisle, the occasion took on a particularly emotional quality for those receiving diplomas. Being robed now in Academic Black, rather than the red of Symphonic Choir robes, singing the previously unsung portions of the "Anthem of Dedication," and realizing that for most of them this would be the last time to participate in the ceremony, the Seniors viewed the service with a new and special perspective.

Robert Shaw, who was to be conferred the honorary degree, Doctor of Fine Arts, was the speaker for the morning. As he began his talk, many of those assembled began to think perhaps he had chosen the wrong field—that he should have been a professional comedian. The laughter soon subsided, however, as Mr. Shaw proceeded to considerations of a more serious nature. In fact, his words had great philosophical impact upon those present, though it left them wishing for more time to assimilate the many profound things he said. Speaking of the place the arts have in our society, he certainly provided ample "food for thought" to those commencing their chosen careers.

Needless to say, the music during the service was magnificent. Having the choirs joined by brass players from the Trenton Symphony for such numbers as the Walton "Te Deum" lent a particularly grand and festive air to the occasion. Mrs. Lippincott's organ playing was, as always, superlative, and Bea Engel's rendition of the alto solo in the "Anthem of Dedication" was as rich and beautiful as any one could hope to hear.

(continued on page 23)
In the short space of five years the Choral Library at Westminster Choir College has established itself as a unique institution totally devoted to the advancement of choral music. The person to whom we owe the greatest appreciation for this work is Nancy Wicklund, a WCC alumnus who has served as the choral librarian since the beginning of the Choral Library itself. Her tireless efforts to organize a legitimate choral collection for the use of WCC students and faculty are evident by the enormous growth and efficacy of the Choral Library since its inception in 1970. New students at the Choir College arrive expecting the Choral Library to serve them with a vast and limitless supply of music, it being assumed a natural holding for a school devoted to the choral arts. The truth is, however, that the Choral Library is a relatively new idea and is struggling to keep pace with the needs and demands of WCC students and faculty.

Upon the completion of the Talbott Library-Learning Center in 1970, the Choral Library took its place in the basement of the building alongside the new classrooms. At that time the choral collection was a loose mixture of music which had accumulated over the years, much of which was stored in boxes devoid of any method of cataloging. Needless to say, it was a major ordeal to find anything specific and limitations of time on the part of the library staff pushed the task of organizing the material to low priority. As the Choral Librarian, Nancy was faced with the job of organizing all music and worked steadily toward the eventual goal of an organized lending library. The fact that she has accomplished this goal in only a few years is phenomenal proof of how deeply she cares about her job.

The Choral Library technically exists for the use of church music majors doing their field work. This is a curriculum requirement and involves them in an actual paying job in churches within commuting distance of Princeton. Their music needs for their choir work are served by the Choral Library, which allows them to check out copies of any available stock. The church which employs the student pays an annual fee to cover the service cost and the student is individually responsible for the return of all music. Here again, Nancy goes out of her way to help the students with any special needs or problems they might encounter. She understands the difficulties involved in finding appropriate music for the vocal balance of average volunteer choirs and has organized the Choral Library to facilitate the various areas of church music needs. The service room, which is open to all students during regular library hours, contains sample copies of most of the available music and is equipped with an electronic piano so the student can play through a piece of music and form an immediate opinion of it in the context of his own church choir's needs. The music is indexed by composer, title, voice arrangement, and various subject categories. The student is further supplied with reference books and publisher catalogs to help him find the information he needs. After doing the preliminary research, the student consults with the choral librarian or her assistants to check out the specific selections.

Music presently contained in the Choral Library is organized into six large collection categories: 1. The "Anthem Collection" is the largest group consisting of music suitable for use in church services by choirs of varying ability. Also in this collection is a series of anthems scored for treble voices, highly useful for junior choirs. 2. The "A" Collection includes all secular octavos, sacred music with foreign texts, scholarly editions and avant-garde music. 3. The "WCC Collection" is made up of cantatas, masses, oratorios, anthologies, and hymnals. 4. The "Drinker Collection" includes nearly all of Bach's cantatas and major choral works as edited by Henry S. Drinker (in English) plus other large works by classic composers. 5. The
"Tams-Witmark Collection" consists entirely of larger works of the mid to late 19th century. The majority of these copies are in poor condition and must be handled carefully. The "Orchestral Music Collection" is comprised of full scores and instrumental parts for a few major works.

From this diverse conglomeration, the Choral Library taxes its powers of resourcefulness in order to update the overall calibre of its repertoire. Much of the music is in need of repair and much of it is no longer adequate or relevant for general use. The Choral Librarian spends a tremendous amount of energy filling in the gaps of the collection with purchases of standard repertoire selections in the best possible editions as well as meeting the immediate needs of the faculty and the various choirs on campus. There are many people using the library to offset the high cost of music and it is an important job to provide them with the specific compositions they need. Because funds are limited, however, it is impossible to buy every piece of music asked for in the Choral Library. Nancy works hard to please everyone but also feels strongly about stocking the Library with music of lasting value. Such high standards are part of the basic reasons why the WCC Choral Library is growing into something very special in the field of choral music.

Beginning in the fall of 1975, Nancy will have a full time assistant to help her with the voluminous workload behind the efficient running of the Library. She will also be assisted by several students on the work scholarship program and hopes to have the time to devote to important matters concerning the Library's collections. The future of the Choral Library is one of impressive potential and WCC will soon be able to realize one of its most prized possessions.

In case news has been heard concerning the flooding of the Library in July, it is reported that quick action by summer students saved the music lowest to the ground from being destroyed. Water reached a level of three to four inches in the stack room and most of the damage that resulted involved old music of little value, saving the Library from losing its more important collections. The greatest problem left behind by the flood was the infringement on the Choral Librarian's time. Music was stuffed into boxes, elevated haphazardly, and now has to be sorted out piece by piece. Otherwise, the Choral Library survived the flood intact and continues preparing itself for the fall semester.

The staff of the Choral Library would wish that lending privileges could be extended to alumni. It is impossible, however, under the limitations now pressing the library's facilities and must remain a
CHORAL ACTIVITIES

SPOLETO

The Westminster Choir recently returned from a summer in Spoleto, Italy—its fourth consecutive season as the Chorus-in-Residence at the Festival of Two Worlds. One particular highlight was their participation in the production of Gaetano Donizetti’s opera Don Pasquale. Festival founder Gian Carlo Menotti staged the opera himself, thus adding another dimension to an already stellar experience.

Westminster Choir Conductor Joseph Flummerfelt was himself honored by the Festival during a ceremony at one of the traditional noontime concerts in the Caio Melisso Theatre, when he was presented with the Golden Pegasus, an award offered for outstanding merits by Mobil Oil Italiana to an artist taking part in the Festival.

The prize was presented by Jean Louis Lehmann, President of Mobil Oil Italiana, who noted “Dr. Flummerfelt’s remarkable contribution to the Festival of Two Worlds from 1972 onwards in his capacity as Conductor of the Westminster Choir.” Lehmann continued, “Not only has the Westminster Choir given concerts and taken part in the traditional concert in the piazza for four years now, but it has also played a decisive role in the success of works such as Mahagonny, Manon Lescaut, as well as this year’s Don Pasquale.

Former recipients of the Golden Pegasus have been Christopher Keene, Thomas Schippers, Charles Wadsworth, and Romolo Valli.

BROADCASTS RESUMED

President Ray Robinson has related to the Newsletter that the national radio broadcasts of the New York Philharmonic are to be resumed this fall, after an absence of several years, and will include one of the Beethoven Ninth Symphony performances in October, conducted by Pierre Boulez. Also on the program is a seldom heard work by Richard Wagner, The Last Supper of the Apostles, for orchestra and men’s chorus.

MAHLER FESTIVAL

The Westminster Symphonic Choir has been invited by the New York Philharmonic to participate in a Festival devoted to the music of Gustav Mahler during the autumn of 1976. The Choir will join the orchestra in performances of the Symphony No. 2 ("Resurrection"), and the Symphony No. 8 ("Symphony of a Thousand"), under the direction of James Levine. The occasion will mark the debut of the young maestro—recently appointed Music Director of the Metropolitan Opera—with the Westminster Choir.

A FESTIVAL OF AMERICAN MUSIC

Six Tuesday Evenings at 8:00 p.m. in Bristol Chapel

November 11/The Westminster Choir
EIGHTEENTH AND NINETEENTH CENTURY COMPOSERS
The program will include Meditation of Columbia by Dudley Buck, commissioned by the U.S. Centennial Commission in 1876

December 9/The Chamber Singers and The Chapel Choir
NEW ENGLAND COMPOSERS
Works of William Billings, Charles Ives, Lowell Mason, Horatio Parker, Daniel Pinkham, and Walter Piston

February 17/The Oratorio Choir
TWENTIETH CENTURY COMPOSERS I
Works of Samuel Barber, Elliott Carter, Ross Lee Finney, Howard Hanson, and Randall Thompson

March 16/The Westminster Choir
TWENTIETH CENTURY COMPOSERS II
Works of Aaron Copland, Irving Fine, Vincent Persichetti, Ned Rorem, Virgil Thomson, and a work commissioned from Henry Brant for the 50th Anniversary of Westminster

April 13/The Westminster Choir, The Chamber Singers, and The Chapel Choir
PRINCETON COMPOSERS
The program will feature a series of compositions written by composers of Princeton, New Jersey.

WESTMINSTER CHOIR COLLEGE COMPOSERS
The program will include a set of psalms by Warren Martin commissioned for the 50th Anniversary of Westminster.

It is anticipated that an admission fee will be charged at these concerts. Series tickets will be available in September. Write for the special brochure, A Festival of American Choral Music.

SYMPHONIC CHOIR 1975-76

October 2, 3, 4, 7, 1975/Avery Fisher Hall/New York City
Pierre Boulez conducting the New York Philharmonic
Beethoven: Symphony No. 9

April 6, 7, 8, 1976/The Concert Hall of the John F. Kennedy Center for the Performing Arts/Washington, D.C.
Antal Dorati conducting the National Symphony
William Schuman: Case of the Bat
William Schuman: Commissioned work to be announced

April 23 and 25, 1976/Henze Hall/Pittsburgh, Pennsylvania
April 28/Carnegie Hall/New York City
William Steinberg conducting the Pittsburgh Symphony
Verdi: Requiem

May 25, 1976/The Concert Hall of the John F. Kennedy Center for the Performing Arts/Washington, D.C.
May 27, 1976/Carnegie Hall/New York City
Robert Shaw conducting the Atlanta Symphony
Beethoven: Missa Solemnis
Thomas Schippers conducting combined choral and orchestral forces in performances of the *Glorias* of Poulenc and Vivaldi.

The Westminster Choir in a moment of frenzy in Donizetti's opera *Don Pasquale*.

Dr. Flummerfelt receives the *Golden Pegasus* from Jean Louis Lehmann.

Dr. Flummerfelt conducting the Westminster Choir and the Spoleto Orchestra in Haydn's *Pauken Messe*.

On the Piazza del Duomo for the daily reading of Bach Chorales.
FROM THE ALUMNI DIRECTOR
James C. McKeever

THE FIFTIETH ANNIVERSARY RECORDING

Material for the anniversary recording is moving along nicely. If all goes well, we will have an anniversary album available by February 1, consisting of two twelve-inch records and an insert of pictures and historical facts about the college. Material for this project is being prepared by several who have assignments for specific periods. Cecil Stewart is responsible for the years 1926-1940, Ross Rosazza for 1941-1957, Lee H. Bristol, Jr. for the 1958-59 period, and Ray Robinson for 1969 to the present. This album is conceived as a documentation of musical and special events that have taken place in the development of the college and will include the voices of many close associates. Voice of people such as the founders John Finley and Rhea B. Williamson, Charles Erdman, Walter Johnson, Alexander McCurdy, Bruno Walter (in a rehearsal with the Westminster Symphonic Choir) and sounds of other important events will make up the story, held together by a narrator. This recording promises to be a very valuable keepsake for all, and we anticipate a $10 cost per album.

A REPORT ON THE 50TH ANNIVERSARY

The response to our Alumni Choir was overwhelming: At the time of this writing, we have received 253 requests, 197 of which show definite interest, and 33 possible interest. In the group there are 63 sopranos, 73 altos, 41 tenors and 70 basses. 109 are available to rehearse four Mondays in May 1976 and 238 have performed the Beethoven Ninth Symphony at least once. Not only is the response good, but the balance is very favorable as well. Although a choir has not yet been selected nor have all the arrangements been made, I am sure we will have a truly excellent group. We expect to select the choir before Christmas, so that everyone will have plenty of time to make plans for May.

ALUMNI WEEK 1976

Tentatively, Alumni Week will be Sunday, May 23 through Saturday, May 29. The first few days of the week will be devoted to the rehearsal and preparation of the 150-voice choir. Events beginning Thursday, May 27, will include the dedication of the Dayton Room (which includes the archives), the annual alumni business meeting, an anthem reading session (the anthems that have been composed especially for this anniversary, and if at all possible, the composers will be on hand to at least discuss their composition), the reunion dinners and special concerts, and programs. We also plan to make arrangements for alumni to attend the concerts of the alumni choir and the symphonic choir. The alumni banquet will be held in the new student center and the program will include words from the Board Chairman Frederick M. Thayer, Jr., Past President Lee H. Bristol, Jr. and President Ray Robinson. Jean Williamson Thompson and the Westminster Choir will be on hand, and it promises to be a gala evening.

From the mail received we note a great deal of interest in all the anniversary projects. This is a good sign and it appears that celebrating out 50 years will be a memorable event as well as a good time for all.
1932 MARGUERITE SAYER BOUTON reports that she sang Messiah with the U.S. Military Academy, Jack Davis, Jr., conducting, at West Point last Christmas. She also appeared as soloist for the Easter portion of Messiah with the Moravian Church, Winston-Salem, N.C. ROBERT DUFF after retiring from teaching for 10 years, this past year working under the Adult Education Program has had four classes in choral work each week at four different condominiums with Senior Citizens in Pines.

1935 LEONARD AND LUCILE MARTIN have their own class reunion when they were visited early this spring by WHITFORD AND GENEVIEVE HALL '33. This year Leonard and Lucile '33 conducted their 13th European tour, visiting Scandinavia, Bavarian countries and Switzerland with a group of 34 tour members.

1936 ALBERT REAM is beginning his tenth year of teaching at Florida Southern College, Lakeland.

1937 CARL F. MUELLER conducted his composition AN ANTHEM OF FAITH at the 21st Annual Choral Festival, Ocean Grove, N.J., this past July. He is chairman of the board for a new hospital in the city of 1000 people who are participating. 1939 BENNETT S. EDWARDS just completed 29% years as Music Department Head at the Norwich Free Academy, Norwich, Conn. This is a high school of 3200 students, grades 9-12. Bennett has four children and 2 grandchildren.

1940 WILLIAM C. FRIESEN reports that two Vietnamese students in his fifth grade class with 1½ years of English out-performed many Anglo students, largely because of a greater desire to learn. Bill continues to be active in performing on the stage. The production of Music Man, with which he was associated, was a smash with sold-out houses for three weekends, all accompanied by standing ova-

1942 J. EDWARD MOYER was awarded an honorary Doctor of Divinity degree from Allegheny College, Meadville, Pa. at the commencement ceremonies held there on June 9. Ed was also one of the recipients of this year's Alumni Merit Award from Westminster. He is currently Professor of Church Music and Speech and Registrar at Wesley Theological Seminary, Washington, D.C.

1943 JEAN THOMPSON CRONK sang the soprano solos in Messiah with the Haddonfield, N.J. Symphony in December and the solos in Elijah at First Baptist Church in Haddonfield this past May.

1945 MARJORIE GHENEMER JOVANOVIC continues part-time church music and has many private voice students. Since 1945, she has been an instructor in voice at the Peabody Preparatory Department and since 1949 as an instructor in organ.

1946 PAT PORTER FORSYTH completed fourteen years of service as Minister of Music at Central Presbyterian Church in Mobile, Alabama.

1947 BILL HOLBY reports completing eight years as organist at Trinity United Church of Christ, Canton, Ohio, and teaching third and fourth grade in an inner-city school.

1948 AUDREY NOSSAMAN SNAPP is now chairman of the Voice Division at the University of Maryland. BERKELEY STEVENSON STONEBRAKER received her Master of Fine Arts degree from the University of Georgia in August of 1948. She is currently organ instructor at Brenau College, Gainesville, and serves as organist at Grace Episcopal Church where FRANCES BROWN '50 has recently become choir director.

1949 JAMES CAMP beginning in late August will be serving the First Methodist Church, Mora, Arizona. For the last few years Jim has been serving the John Knox Church in Tulsa, Oklahoma.

1950 PHYLII FRAIDENBURGH ANSCHICKS last year was the director of two community concert groups, the GAL-axies (Women's Chorus) and the Agape Ringers (teenage Handbell group). Between the two groups they gave 35 concerts. Phyllis also had two more handbell compositions accepted by a national publishing house. She was guest conductor of a Children's Choir Festival in Pueblo, Colorado in May and served as a member of the faculty for the Church Music Seminar, University of Texas at El Paso this past December. She also served on the faculty of the Presbyterian Association of Musicians National Conference in Denver this summer.

1951 JAMES BERRY this past May conducted his Chancel Choir and Orchestra in the Requiem in D Minor by Anton Bruckner. It was the 5th Annual Memorial Service for members of the congregation who died during the past year. Previously the choir and orchestra have presented Requiem by Fauré, Brahms, Verdi and Cherubini.

1952 HARLEY B. and ANNE WILLIAMSON BULL are having a good time in Mexico City during their Spring Break. They sang at the Academy of Music in Mexico City and at a college outside of Puebla. The Choir also sang Stravinsky's Symphony of Psalms at the newly organized Victoria Civic Orchestra.

1953 MARY DAVIES BUCK reports that her daughter Joan received an outstanding senior award in orchestra from Coronado High School in El Paso, Texas. She played in the first violin section of Texas All-State symphonic orchestra last February.

1954 ROBERT C. JOHNSON, director of music at the Fairmont Presbyterian Church, Kettering, Ohio, organized a music ministry to write a memorial anthem, "Interpreted By Love," in memory of a former Chancel Choir member. He also had Mr. Beck as guest composer, conducting his compositions in morning worship on National Music Sunday, May 4. Bob presented a seven week historical survey of worship under the title of "Adventures In Worship," during January and February in the morning worship service.

1955 W. ROBERT MORRISON directed and accompanied the Annual Conference Choir at a convocation for the East Ohio United Methodist in Lakeside, Ohio in June. Robert also reports that the Choir, the historic Church of the Savior, United Methodist, in downtown Canton, Ohio, where President McKinley worshipped, is being enlarged from 61 ranks to 75 ranks. He is also serving on the selection committee for the Ruth Cogan Scholarship Fund, newly established in May.
JOSEPH ARMBRUST is organist and choir master at the Church of the Holy Comforter (Episcopal) in Sumter, South Carolina. He also teaches in the city school system and served on the faculty at Morris College this past summer as music instructor and choir director. He continues to serve as organist for the Columbia South Carolina Choral Society.

N. WILLIAM ZIMMERMAN has resigned his position as Music of Minister of Park Hill United Methodist Church in Denver, Colorado, to accept a position as Associate Professor of Music and Acting Chairman of the Department of Music in Tunghai University, Taichung, Taiwan. Tunghai University has an enrollment of 3,000 students and is supported in this country by the United Board for Higher Christian Education in Asia. His wife Ruth Anne will be working in the Clinical laboratories at Chuanghua Christian Hospital as a registered medical technologist. Three daughters—Cynthia 12, Deborah 14, and Alisa 16—will be attending Morrison Christian Academy in Taichung. A city of 600,000 people, where the university is located. Their 16 year old daughter, Karen, was scheduled to attend the University of Denver this September, but is now planning to spend one year as a special student at Tunghai. There she will study biology, music and Mandarin Chinese. The Zimmermans have accepted a commitment for a term of three years.

DONALD L. CLAPPER led The Harrisburg Choral Society, Harrisburg, Pa., in two rarely heard works: The Missa Solemnis of Beethoven and Figaro of Puccini and the Utrecht Te Deum of Handel. The 140 voice community choir was accompanied by members of the Harrisburg Symphony Orchestra. The works were later presented in the St. Patrick's Roman Catholic Cathedral in Harrisburg.

G. ROBERT DOWNER and MILDRED NEW-MAN DOWNER have returned their daughter Terrie, who was born in Princeton last summer as music instructor and choir director for the Columbia South Carolina Choral Society. Harrisburg, Pa., in two rarely heard works: The Missa Solemnis of Beethoven and Figaro of Puccini and the Utrecht Te Deum of Handel. The 140 voice community choir was accompanied by members of the Harrisburg Symphony Orchestra. The works were later presented in the St. Patrick's Roman Catholic Cathedral in Harrisburg.

WILLIAM E. STEWART, president of Westminster College, Fulton, Missouri, reports that DICK L. APPO '54, a member of the faculty, conducted a choir of 250 voices accompanied by the community orchestra in a grand performance of Florida early in the summer.

ANN MOYER EMMANS begins her eleventh year as Minister of Music at the First Presbyterian Church in Galway, N.Y. She is also teaching music at the New York State School for The Blind in the same city.

LOIS TOTTEN HAWKINS was married to Allen W. Hawkins of South Orange, N.J., at the Munn Avenue Presbyterian Church of East Orange on April 23, 1975. Their address as of September 12 is 12 Devon Drive, West Orange, N.J. 07082.

MARY VOELL JONES left Westminster in her sophomore year and majored in English, and minored in Music at another college. She is now a writer-editor of children's books and has also directed a group of young singers. She took a 25-voice choir to Tucson to give a concert with songs by Arthur Cunningham, and Sunbird by Britten's Burning Fiery Furnace at Catholic University. This past summer she directed a summer music camp at Camp Highroad, a Methodist resident camp in Purcellville, Virginia. She will also direct a group of young singers from 40 Methodist churches in northern Virginia area. Bob is Director of Music at the Calvary United Methodist Church in Arlington, Virginia.

CHARLOTTE NIXON WILLIAMS, choir director of Yorkminster Presbyterian Church in Grafton, Virginia, has done extensive work in the many Peninsula churches and civic organizations in the Tidewater area. This past March she sang the role of Beba in The Medium by Menotti with the Peninsula Symphony at the Huntington Theatre. She also had a solo role in the premier performance of Sunbird by Arthur Cunningham, and featured as the contralto soloist in the performance of Elijah at the First Baptist Church in Roanoke. Her address is 12 Raymond Drive, Hampton, Va. 23666.

RUTH CLARK, a member of the Johnson City Civic Choral in Johnson City, Tenn., presented the Durufle Requiem at the Munsey Memorial United Methodist Church.

ROBERT FRAUMANN, Minister of Music at the Sandy Springs United Methodist Church, Atlanta, Georgia, took his choir touring early in the summer.

EDWIN C. STARNER is now Director of Personnel and Training of the First Saving in New Brunswick. He is also organist at the First Church of Christ, Scientist in Princeton, N.J.

DAVID CRAIG announced that his Cratin Choir School of Music and Education has now been licensed by the Department of Education for elementary education, secondary education, and music education; as a tutoring and music school.

SYLVIA GRUBBS STEWART is in her 7th year as Minister of Music and Organist at First Baptist Church, Laurinburg, N.C. She works with over 200 people in eight different choirs. The Scotland Belles, one of the handbell groups, participated in the National Festival in Georgia this past June.

RONALD and EDITH HOWE BEACH manage to stay very much involved in music. In addition to his sales work. Ron has been studying guitar and giving guitar lessons. Edith has just completed her tenth year as organist and choir director for the Bunker Hill Congregational Church in Waterbury, Conn. They have two children, Sharon 8 and Eric 4.

JUNE TRAPP COUARD is working with Navajo children in music both in classes and private keyboard lessons. She took a 25-voice choir to Tucson to give a concert with songs in Navajo and English. June also gave an organ recital in Gallup, New Mexico, to help raise money for a pipe organ.

KASSON E. CROOKER, manager of the Phoenix, Arizona, Symphony Association (MOMA) since 1970, has been elected president of the Metropolitan Orchestra Managers Association, and has been placed on the Board of Directors of the American Symphony Orchestra League, to be one of the youngest Directors in the history of the League. MOMA is an organization of administrators form 100 orchestras which are classified as metropolitan (budget of between $100,000 and $1,000,000) size by the League. As president of MOMA, Mr. Crook's goals are to solidify the purpose and structure of the organization to accurately represent its membership. He feels the organization can become a clearinghouse for the particular problems managers of metropolitan size orchestras face, and become a liaison between the National Association of Arts and Humanities, and Major Orchestra Managers Association, and the American Symphony Orchestra League.

KAREN VANFOSSAN GOVIER was married to Captain Gerald Gower, U.S. Army, March 15, 1975 at Silver Chapel, F. McClellan Air Force Base, Alabama. She is a member of the Offutt Air Force Base. She is a member of the Offutt Air Force Base. She is a member of the Offutt Air Force Base. She is a member of the Offutt Air Force Base. She is a member of the Offutt Air Force Base.
THE REWARDS OF SERVICE
Lloyd R. Lawrence—Vice President for Development

Many of us do not, naturally, look for compensations for daily good deeds and for volunteer services. Being “service-oriented,” we just do what we feel should be done to be of help and are not always conscious of appreciative feelings that might be building up in others who witness our efforts.

This is also true of professions like that of organist, choir director, or music teacher, where the monetary compensation might be minimal or barely adequate, but for the love of the opportunity to serve and to help others to achieve, we unhesitatingly put forth extra effort without any thought of reward above that of seeing the successes of those we teach and lead.

Before coming to Westminster, the writer served in a large university that prepared students for professional careers. There, the evidence of appreciation was dramatically portrayed by gifts of entire clinics, research areas and other urgently needed items. Some physicians hardly remembered patients who reacted generously years after operations had been made to save their lives. Now whole buildings bear their names.

Here, at Westminster, the same can be true. Just this year we received a four-figure check, given by an appreciative member of a church that was magnificently served by one of our now-retired alumni. This same appreciation is shown by some philanthropic foundations in places remote from Princeton, but located where Westminster alumni are performing outstanding services for the community, local college or church—sometimes serving all four.

When one becomes too alert to this precious structure of human nature and seeks reward for oneself, not for his college or church, or for some other magnanimous cause, the structure becomes fragile. After witnessing several such situations, this writer has learned that letting your light so shine finds its greatest glorification when service is selflessly performed.

Several of our alumni have carried proposals on behalf of the College, to foundations near their work. A few foundations have responded favorably, but all of them now know of selfless dedication to Westminster and associate the College with that service. Who knows when the glorification will start? It does, and will. That’s how many of our greatest colleges and universities have built a large portion of their strength. We, too, are very grateful.

WILLARD WASH was appointed Youth and Music Director at the Bedford Baptist Church in Bedford, Virginia, as of July.

JAMES F. HEJDUK completed his fourth summer as a member of the Chamber Choir at the Aspen Colorado Choral Institute.

CINDY JONES is again working with the Handbell Choirs at the Old Dutch Church in New York. In addition to many engagements at churches and organizations, they were in- volved in accompanying the All County Middle School Chorus at the Spring Festival of the Wester County Community College. Cindy was also ordained and installed a Deacon in April for a two year term and is presently serving as Chairman of the Christian Education Committee.

HELEN ANNE CONNELL JORDAN has resigned as choral director at Pine Lake School in Issaquah, Washington due to the fact that her aerospace engineer husband, Tim, is being transferred to bomber work in California.

SUSAN BROADWELL KOSEMPA, who teaches piano privately in Durham, N.C., is now president of the Durham Music Teachers Association, a division of the North Carolina Music Teachers and Music Teachers National Associations. Her current address is 322 Bywood Drive, Durham, N.C. 27705.

FRANCES CAVE MOORE is now Director of Music at the Westminster Presbyterian Church, Gaithersburg, Maryland. Her home address is 17304 Hughes Road, Poolesville, Maryland 20837.

1967

BETH BARKLEY, a member of the University of Maryland Chorus, sang the Missa Sancti BETH BARKLEY, a member of the University of Maryland Chorus, sang the Missa Sancti Nicolai by Franz Joseph Haydn with the National Symphony Orchestra at the University of Maryland at College Park in February.

GORDON and HELEN BETENBAUGH ’64, Music Directors at the First United Methodist Church, El Dorado, Arkansas, took their Sanctuary Choir and their Covenant Handbell Choir on a European tour of nearly 8,000 miles, which included Belgium, France, Germany, and England. The tour was from June 14 to July 12, 1975.

BRUCE FIFER and his wife Elaine announce the birth of Abigail Jane on June 15, 1975. They also announced that Bruce is featured in two new albums released by Columbia Records. “Charles Ives: The 100th Anniversary” and premiere recordings of Stravinsky’s Les Noces.

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TIMOTHY WILBORN has accepted the position of choir director at the Northminster United Presbyterian Church in Cincinnati, Ohio.

1969

DONALD and CONNIE CHREST BRAN- TON ’73 announce the birth of Anna Lynn Wednesday, July 2, 1975. Their address is 125 North 19th Avenue, Pocatello, Idaho 83201.

CHERYL CLARK CREWS and her husband announce the birth of James Clark born July 8, 1974. Cheryl worked with the children’s choirs at the University Presbyterian Church, Austin. Texas and is also the director of an Interdenominational Women’s Choir in Austin.

PETER FRITZ and wife Janet Kathleen annou- nce the arrival of a son. Andrew Michael, born Easter Sunday, March 30. Peter is Direc- tor of Vocal Music at Glen Oak High School and is spending his fourth summer singing with the Philadelphia Orchestra as part of the Saratoga-Potsdam Choral Institute. Their residence is 4910 Roosevelt Avenue, N.E. Canton, Ohio 44705.

ALLAN J. ONTKO became Curator of Organs at Radio City Music Hall, New York City in January of this year. He has also recently been appointed organist at the First Church of Christ, Scientist in Hoboken, N.J. His new address is P.O. Box 3244, Wallington, N.J. 07057.

1970

CORINNE J. GOELLNITZI received her Master of Arts degree in music this past May from the University of Iowa.

1971

BILL COTTE and wife MARY ’72 announce the birth of Heidi Elizabeth on July 4, 1975. The Cotte’s address is the Bible Institute of N.E., St. Johnsburg, Vt. 05881.
CONNIE FEE was the alto soloist at a presentation of the Verdi Requiem at Indiana University with the Symphony Orchestra and Oratorio Chorus this last April.

ALLAN KNOTTS married JILL MERRIAM 73 June 6 at Middletown, Conn.

1974

LUCILLE M. HARDGROVE marked her first year with a most successful program of her 5th and 6th grade boys and girls this past spring. They participated in the Gloucester County College elementary school Choral Festival which was sponsored by the South Jersey Choral Directors Association.

RON HUNSICKER will be teaching grades 6-12 at Hopatcong High School, Hopatcong, NJ. Ron is living at 49 Summit Road, Sparta, N.J. 07871.

NINA KESSLER is now director of Youth Choirs and Assistant Organist at the Miami Shores Presbyterian Church, Miami Shores, Fla. where Laurence Hedgepeth '48 is Minister of Music.

PAT MAIMONE has had a very busy year. She attended workshops conducted by Daniel Moe, Charles Hirt, Roger Wagner, Morris Hayes and has participated in the Masterwork Chorus Summer Sings conducted by David Randolph. Pat has also performed with the New Jersey Schola Cantorum which is conducted by LOUIS HOOKER '48. She appears as accompanist at the Garden State Arts Center in New Jersey for the Durrell High School Choir—JAMES HEARD '44, director. Pat has also been involved in two organ recitalist—Church Music Workshop, one at Colby College, Waterville, Maine, and United Methodist Church of Westfield in a program of 10 Garias including those of Vivaldi, Mozart and Poulenc. She was also guest conductor for the New Jersey church choirs—Spring Choir Festival at the Presbyterian Church at Teaneck, N.J.

DANIEL McNEW was appointed this last June as Minister of Music at the First United Methodist Church in North Arlington, N.J. and also Assistant Organist at St. Stephen's Catholic Church in Kearny, N.J.

JILL MOYER (74) was married to Gene Pierce on December 21, 1974, in Bower Memorial United Methodist Church, Berwick, Pennsylvania. PHIL HAYDEN (74) served as best man, and among the bridesmaids were SUE REDCAY (74) and Carol Acker. Jill was recently winner of the Dr. Paul Gorika Scholarship, when she won first place in the junior division of the opera competition sponsored by the Civic Opera of the Palm Beaches in West Palm Beach. She was awarded $100, and will appear in recital in West Palm Beach in September. Jill and Gene are now living in Tallahassee.

Summer School

ARNEY A. HENKE'S book entitled A Tale of Two Journeys has been published by the Caranday Travel Books, Greenville, P.O. Box 3935, Wilmington, Del. 19807. This is a compilation of stories of travel through Europe, as she actually experienced with her grandchildren, of stories of travel through Europe, as she actually experienced with her grandchildren. Initially there was no thought of publication. It was through the urging of friends that she decided to put her experiences into a book. Arney takes the reader along the highways and byways of Britain and the Continent. She describes in lively detail cities, towns and landscapes from as far north as Copenhagen to Sorrento in Italy and from Vienna in the east to Lisbon in the west. To readers who have been to Europe, A Tale of Two Journeys will serve as a reminder of many familiar scenes. For those who plan a trip abroad, this book will be a marvelous guide encompassing a wealth of information.

The following article is reprinted by permission from the July 1, 1975 issue of the Ford Foundation Letter. The subject is the Harlem School of the Arts and its dynamic director, Dorothy Maynor. She was graduated from Westminster in 1935 and has been a member of the Board of Trustees since 1966.

THE MUSES COME TO HARLEM

In the semi-dark of a small community playhouse on 141st Street in Harlem, a young man in his early teens is totally absorbed in Chopin. Audience and performer hardly notice the rumblings of the Eighth Avenue Subway passing underneath. With a satisfied look reflected in his young face, the pianist finishes the piece, bows to the audience, and exits stage right, into the cramped wings of the garage-turned-theater.

The scene is the annual open house and recital of the Harlem School of the Arts, and it's difficult to tell who is proudest—the students, who give up after-school hours to take lessons and to practice; the parents, who have skipped to enable their children to grow in the performing and visual arts; or Dorothy Maynor, who founded the school in 1963 and who has since nourished it with endless energy and talent.

A noted lyric soprano of the 1930s and 1940s, and recently named to the Board of Directors of the Metropolitan Opera, Ms. Maynor saw an urgent need for a place where black and Puerto Rican children in Central Harlem could make friends with music and the other arts. "We have made them believe that everything beautiful is outside this community. I want them to make beauty in this community." The St. James Presbyterian Church donated the use of its community house, and Ms. Maynor opened her school with twenty students. The emphasis has always been on self-realization and growth through the arts and less on training professional performers.

As enrollment grew, so did financial support—from individuals, foundations, and government grants. But most children are nevertheless required to pay a token tuition (ranging from $3.50 to $3.00 per lesson) dependent upon their parents' financial position.

A faculty of sixty-six part-time and full-time instructors, many of whom are graduates of or students at New York's Juilliard, Manhattan, and Mannes schools of music, offer lessons in art, dance, drama, voice, or instrument performance. One of the school's more interesting programs is the Suzuki method of violin instruction, through which very young children learn the fundamentals of violin playing in a natural and unforced way.

As the enrollment grew to more than 700, and classes began spilling into the church and surrounding buildings, Ms. Maynor and her board began planning for a new building. After a vigorous, three-year development drive, the school now has sufficient funds in hand or pledged to begin construction. Some $1.8 million has been raised and the remaining $1.6 million is being loaned to the school by a consortium of New York financial institutions headed by the Bowery Savings Bank. A Ford Foundation program-related investment will guaranty the first $600,000 of the consortium's loan. As the school repays the loan and the Foundation's guaranty is released, an equivalent amount will be made available to the school to establish a working capital reserve fund from which withdrawals may be made to meet ongoing expenses. All withdrawals must be repaid to the fund prior to the close of each fiscal year.


Project Director: Dorothy Maynor, Harlem School of the Arts, 141st St. and St. Nicholas Ave., New York, N.Y. 10031.

Published Comment:

"A Respect for Talent: The Harlem School of the Arts has Flourished for a Decade under the Guiding Hand of Dorothy Maynor," Gary Diedrichs, Opera News, October 1974.

JIM GRANT, coordinator for the reunion of the class of '65, reports that eight of his classmates met for dinner and a bit of nostalgia. Those attending were: CAROL THORNHILL ANDERSON, ROBERT CHAPMAN, JAMES GRANT, ELIZABETH LEEDS, GARY NAIR, MARY JOYNER YOUNG and YOSHIO and DAWN WOODWARD GOTOH.

The Chancel Choir of the Myers Park Baptist Church appeared with the North Carolina Symphony Orchestra in a performance of Vaughan Williams’ Hodie in their sanctuary last December. Soloists for the occasion were VIRGINIA BABIKIAN STEIN ’51, soprano; MARVIN BURKE ’57, tenor and ORVILLE WIKE ’56, baritone. Musical director and conductor of the symphony is John Gosling who at one time played violin in the W.C.C. orchestra under Nicholas Harsanyi.

President Robinson met with a group of Westminster alumni who attended the ACDA (American Choral Directors Association) Convention this past spring. He discussed trends and problems on campus and as long as time permitted had dialogue about special concerns of the alumni assembled. Westminster Choir was one of the featured groups participating in the convention. Joseph Beck ’59, who was serving on the convention board, was responsible for setting up the luncheon for the president. Those attending were: JOSEPH BECK ’59, RICHARD BREWER ’52, DAVID WEHR ’56, WALTER ROSS ’56, ELAINE BROWN ’34, and ELIZABETH CRATER SS, DORTHEA WADELL SS, SANDRA NUCKOLS ’68, JESSIE SIMMS ’59, GREG GOIDA ’56, RAY DELIA ’74, MEL OLSON ’60.

HELEN ROBERTSON ’50, Minister of Music at the Calvary Baptist Church, was hostess for a workshop with GEORGE LYNN ’38 providing the leadership. Also participating were VERLE WITMER ’58 from South Roanoke Methodist Church, JACK BOWMAN ’58 from Christ Episcopal Church and DOUG SLUSHER ’69 from Columbus, Ohio. The workshop was from April 10 to April 13. At the end of the month Helen journeyed to Columbus, Ohio where she was guest conductor for a Junior Choir Festival which included 160 children from 11 Presbyterian churches in the area.

John Kemp ’46, who is Director of Music at the Liberty Corner Presbyterian, Liberty Corner, N.J., brought together choirs from five other churches in the area all of which are directed by students from the college in two performances of Mendelssohn’s Elijah. The first was at the Chapel of St. John Baptist School in Mendham, N.J., on Saturday, May 31 and at the Liberty Corner Presbyterian Church Sunday, June 1. HELEN KEMP ’41 was one of the soprano soloists and each of the student directors participated either as a soloist or as the accompanist. The entire presentation was conducted by John Kemp. Through the efforts of the Rev. Dwight White, pastor of the Liberty Corner Presbyterian Church, the entire proceeds ($400) from the performances were given to support the program at our college. It was a marvelous experience for all and the college is most appreciative of this generous offering. Participating in the services were: Bishop James United Methodist Church—ERIC HOWE ’76, Brookside Community Church—WAYNE GEBB ’74, Liberty Corner Presbyterian Church—JOHN KEMP ’46, Mendham United Methodist Church—GERALD CUSTER ’75, Peapack Reformed Church—RUTH DEVAUX ’76, St. Mark’s Episcopal Church—JOHN WILLIAMS ’75.

The Newcastle Choral Society of Wilmington, Delaware, under the direction of THOMAS FARACCO ’71 presented three programs this year—in January the Benjamin Britten cantata Saint Nicolas, in April Haydn’s Creation and the spring and summer sections of The Seasons by Haydn in May. The Saint Nicolas was performed at the First and Central Presbyterian Church where LEE DETTRA ’63 is organist. It was a full scale production including mixed chorus, treble chorus, strings, percussion, pianos and organ. The boy sopranos were from the Cathedral Church of St. John and the treble chorus was from Concord High School. LESTER ERICH ’72 sang the tenor solo and Lee Dettra was at the organ. Tom utilized organ and full orchestra. SHARON DUNDORE ALEXANDER ’71 sang the solo work in The Seasons.

JEANNE SCHLICHTER LEPPERD, coordinator for the class of ’45 reunion, reports that ten returned to celebrate their 35th year. They spoke most favorably about the entire Alumni Week program—"marvelous workshops, concerts, dinner, etc. and being with dear friends of 30 years ago." Alumni Week was "most inspiring, informative and contagious." Following are the names of those who met for dinner at the Peacock Inn and shared family pictures, conversation of the past, as well as the present: FRANCES TICE CLAYTOR — Roanoke, Va., MARJORIE GENSEMER JOVANOVIC — Silver Springs, Md., JUNE PARKER LEFEVER — Erie, Pa., MARIAN DONEY LEWIS — York, Pa., PHYLLIS THOMPSON LIGHTNER — York, Pa., EVELYN NORTH MacMATH — Philadelphia, Pa., MURIEL HOFFMAN TEAGUE — Birmingham, Ala., JUNE WAGNER THOMPSON — Saratoga, Calif., WALTER E. JOHNSON — Tamworth, New Hampshire, JEANNE SCHLICHTER LEPPERD — Pottstown, Pa.
On the occasion of the Chapel Choir Concert in Raleigh, N.C. this past April, RUTH ANN OSTERGREN '57, Minister of Music at St. Giles Presbyterian Church which sponsored the choir, arranged a dinner with the area alumni in honor of ROBERT SIMPSON '51. Those present to applaud Bob for his distinguished service as conductor of the Chapel Choir were LEWIS BRUUN '50—organist at Edenton St. Methodist Church, DON MASON '58—Minister of Music at Hayes Barton Baptist Church, LEONARD SMITH '56—Minister of Music at Hayes Barton Methodist Church, WILLIAM WEISSER '50—Minister of Music at White Memorial Presbyterian Church, JOANNA MOORE BAITINGER '60 and her husband, NORMAN ACKER '49—and his wife—he is organist at First Presbyterian Church. LOU MIZE '60—Minister of Music at Mt. Vernon United Methodist Church, Danville, Virginia and of course Ruth Ann and her husband Eduardo. Also present at both the dinner and the concert was JAMES McKEEVER '48, who made a special trip to Raleigh to meet with the alumni gathered, and to speak about the special plans Westminster has for its 50th Anniversary. Following the concert a reception was given for the choir, the host families, and Westminster alumni who attended.

On Sunday, May 18, approximately 500 voices from 17 churches representing four states came together at the Fifth Avenue Presbyterian Church in New York City to present Elijah by Mendelssohn. A spring festival of alumni choirs has come to be an annual event at this great church site and this one has every reason to rank with the finest services we have had. DENNIS SHROCK '67 was the conductor and William Whitehead, director of music at the host church, was at the organ. Soloists were MARY EVELYN BRUCE '58; the alto was to have been JACQUELINE PIERCE '61, but a sudden illness required a substitute and LOIS LAVERTY '51 sang for her. The tenor was LESTER ERICH '72 and Elijah was BRUCE FIFER '67. Also included in the chorus were 100 voices from the Oratorio Choir at the college, which is also directed by Dennis Shrock. Participating in the service was President Ray Robinson and Dr. Bryant Kirkland, pastor of the Fifth Avenue Presbyterian Church. Although the rendition was abridged, the continuity of the story as well as the drama and the in-
JOHN ROSS ROSAZZA entered Westminster Choir College in September 1941, but like so many students at that time, was only able to complete one year before entering military service. After four years in the United States Navy, most of which was spent in the Navy Chaplain's office in Norfolk, Virginia, and Washington, D.C., Ross returned to Westminster and graduated with the class of 1949. He was very much inspired by the vocal methods he learned at Westminster and set out to prepare himself for a career in teaching and performance.

Ross was the first recipient in 1949 of a Fulbright Award for study of the French Art Song. His European studies took him to the Conservatoire National de Musique (Paris), and the University of Vienna. While on the Continent, he received the Master of Arts degree from Rollins College, Florida, and began his teaching career there in 1950. This year he completed his twenty-fifth year as a faculty member of this fine Florida institution.

As a vocalist, Ross has sung in the Southeastern United States with symphony orchestras in oratorio, but principally in recitals of great Song Cycles in several languages. He has had the special honor of giving premiere performances of prominent American composers, such as Halsey Stevens and John La Montaine.

As a teacher, Ross has developed students who have been regional and national winners of the Metropolitan auditions. Former students are in many European opera houses, including John Reardon, one of the leading baritones of the Metropolitan Opera. He has served as National Consultant in Voice to the Federated Music Clubs of America and is currently Vice President of the Florida State Music Teachers Association. He is also a member of the Speakers Bureau of the Metropolitan Opera Guild. He has served on the Executive Board of the Westminster Alumni Association with specific responsibilities for Alumni Week celebrations and will begin a three-year term as an elected Alumni Trustee in July, 1975.

In recognition of his success as a teacher and his accomplishments as a performing musician, the Westminster Choir College Alumni Association is proud to honor him with this Alumni Merit Award.

The American Guild of English Handbell Ringers, Inc. recently announced results of its national election and committee appointments, and Westminster rates high in the ranks of the victorious. GORDON M. BETENBAUGH '67 was elected for a second term as Secretary. DANIEL E. HERMANY '55 was named Editor of OVERTONES, the Guild's official magazine. RICHARD L. ALLEN '63 will serve as Music Chairman, while PHYLLIS F. ANSCHICKS was appointed Chairman of Publications. These officers and appointments are for 1975 to 1977.

W. DOUGLAS RENFROE '70 reports that he and DONNA PATTON RENFROE '69 are now living in Concord, New Hampshire with their two sons, aged 1½ and 4, and have opened one of the largest music stores in northern New England, named "Conchord Place." They are both teaching at St. Paul's School in Concord, and Donna is the organist at the First Church of Christ. Scientist, Doug has been giving recitals and lecture-recitals throughout the state, and this past year organized and became the first conductor of the Concord Community Orchestra.

### CHORAL LIBRARY (continued from page 13)

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### AROUND CAMPUS:

(continued from page 11)

After diplomas had been duly received by Bachelor's and Master's candidates alike, there was slight bewilderment on their part as they were ushered out preceding faculty members and Trustees—a reversal of the usual procedure. The explanation was soon to be found, however, in the downpour which greeted the graduates at the Chapel doors. Jovially reminding each other that "regalia must not be worn in the rain," the Class of 1975 could be seen huddled together under a tree, saying their good-byes and wishing each other well. Their attire somewhat rain-soaked, mortarboards slightly warped, but their spirits high and undampened, they set off on their separate ways.

Martha Cook is a graduate of the Class of 1975.

### PERSONAL NOTES

A. MUNROE WADE, Assistant Professor of Arts & Sciences, lectured to the Old Guard of Princeton University on "America's First Theatre—1606". In January of this year, he narrated the performance of "Daniel" for the Westminster Oratorio Choir in Alexander Hall conducted by Dennis Shrock and, during the spring, narrated a sound/slide film produced by the Boy Scouts of America on "Scouting for the Retarded". In March he directed a production of Gilbert & Sullivan's "Patience" at the Stuart Country Day School, Princeton, N.J. He is an
active trustee of the Princeton Triangle Club, the Cap and Gown Club and the Gilbert & Sullivan Association of Princeton.

ROBERT KRAMER, Controller, was the recipient of the "Person of the Year Award" of the Princeton Chapter of the National Association of Accountants. Having served as vice president of the chapter for the past two years, Mr. Kramer was cited for his outstanding contributions to the chapter for the 1974-75 year.

JOHN C. BIRCHFIELD, Vice President for Business Affairs, is Editor of the newly published Contemporary Quantity Recipe File (Cahners Publishing Company, Boston, Massachusetts, 1975). The book is a large collection of recipes for use in institutional food service, with particular emphasis given to large variations in quantity, making it useful for a broad range of differing operations. The publication is the end result of a three year, $50,000 research effort at the University of Tennessee, in which the computer was used for the first time in the codification of information in the areas of food cost control and the standardized recipe.

Additionally, the book includes highly cogent chapters on modern food production techniques, layout and equipment design, data processing and cost control, and purchasing standards.

During the last week in July, Mr. Birchfield lectured on the subject of dining and housing operations as part of the twenty-third annual College Business Management Institute at the University of Kentucky.